Continental Objects of Art

Fine French and other Continental Furniture

Important Tapestries, Rugs and Carpets

On Thursday, December 5, 1968

Illustrated Catalogue

CATALOGUE

OF

Continental Objects of Art
Fine French and other Continental Furniture
Important Tapestries, Rugs and Carpets

The Properties of

The Most Hon. THE MARQUIS OF HEADFORT
BARONESS EUGENE DE ROTHSCHILD
LADY MANNING
HUGH J. MONTGOMERY, ESQ.
MRS. V. R. PARAVICINI
The Late The Rt. Hon. SIR FAIRFAX CARTWRIGHT, G.C.M.G., G.C.V.O.
The Late MISS R. M. FUNGST-REAVIL
The Late MRS. A. M. DUNCAN

and others

which will be sold at Auction by

CHRISTIE, MANSON & WOODS

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at their Great Rooms

8 King Street, St. James's, London S.W.1

Telephone: 01-839 9060. Telex: 916429. Telegrams: Christiart, London, S.W.1

On Thursday, December 5, 1968

at eleven o'clock precisely

MAY BE VIEWED THREE DAYS PRECEDING

Illustrated Catalogue (39 Plates) Price 15/-

In sending Commissions or making enquiries this sale should be referred to as "STAG"

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CATALOGUE

ALL SALES SUBJECT TO THE CONDITIONS PRINTED IN THIS CATALOGUE

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On Thursday, December 5, 1968
at eleven o'clock precisely

DIFFERENT PROPERTIES

FINE FRENCH OBJECTS OF ART

1 A FINE MEISSEN PORCELAIN AND LOUIS XV ORMOLU CLOCK, formed as a Meissen porcelain figure of Columbine modelled by *J. J. Kändler* seated on rockwork playing the hurdy gurdy before an ormolu branch supporting the movement by *Daniel Vauguion London,* within a rococo scroll case on a pierced foliage and C-scroll base—10½*in.* (27 *cm.*) *high—gilt stand and glass dome*

2 A PAIR OF REGENCE ORMOLU AND CHINESE PORCELAIN POT-POURRI VASES AND COVERS, the oviform porcelain bowls moulded with basket work with key-pattern borders to the necks and false gadroons below, the ormolu covers and stems simulating pineapples, on shaped serpentine plinths —10½*in.* (27 *cm.*) *high—the porcelain K'ang Hsi* (2)

3 A FINE LOUIS XV ORMOLU AND CHINESE PORCELAIN TABLE ORNAMENT, formed as a seated figure of a Chinese man with brown biscuit head and Celadon robes, wearing ormolu hat, and an ormolu trellis-pattern chair back behind him, the rectangular base inset with four Celadon plaques moulded with flowering foliage, and with ormolu foliage C-scroll feet—12¼*in.* (31 *cm.*) *high—the porcelain K'ang Hsi*

4 A LOUIS XIV ORMOLU AND CHINESE CELADON FIGURE OF A SAGE, seated, with nodding head and movable biscuit hands and face, wearing wedge shaped celadon hat and celadon robes, holding an ormolu parasol in his right hand, the rectangular ormolu base modelled with rock-work and with applied sprays, with milled border and spirally gadrooned feet—17*in.* (44 *cm.*) *high by* 9½*in.* (24 *cm.*) *wide—the porcelain late Ming dynasty*

5 A PAIR OF LOUIS XVI ORMOLU AND MOSS AGATE CASSOLETTES, *in the style of Gouthière,* the urn-shaped bodies with concave shoulders, the stone with moss green and grey striations, the handles formed as acanthus leaves springing from collars of stiff leaves and surmounted by eagles perched on foliage scrolls, the reversible covers pierced and domed with leaf and berried finials, the candlesticks formed as carnation sprays on spreading stems with engine turned borders, the square bases with concave corners—12½*in.* (23 *cm.*) *high, or* 16½*in.* (42 *cm.*) *high* (2)

6 A FRENCH BRONZE FIGURE OF VOLTAIRE, *by J. A. Houdon,* represented seated in an armchair, robed and wearing a wig tied by a riband, on rectangular base, inscribed with the name and signed Houdon, 1778—8½*in.* (21.5 *cm.*) *high*

This is an early model for the life-size marble (1780-1) in the Comedie Francaise, Paris, from which it differs in the position of the left hand. Similar statuettes in bronze, gilt-bronze, terracotta and plaster, are recorded by George Giacometti, *'La Vie et L'œuvre de J. A. Houdon, Vol. II, pp.* 269-282'

COLLECTION: *The 7th Earl of Essex, Cassiobury Park*

THE PROPERTY OF A GENTLEMAN

7 A PAIR OF LOUIS XV ORMOLU CHENETS, cast and chased with a monkey drummer and flautist respectively, both wearing hats and seated on rococo scrolling bases formed from conch shells C-scrolls and cabochons surrounded by wave ornament, on shaped brass plinths—16*in.* (41 *cm.*) *high* (2)

The Property of the Trustees of

The Most Hon. The MARQUIS OF HEADFORT

removed from Headfort, Kells, Co. Meath

(and Lot 157)

8 A PAIR OF LOUIS XVI BRONZE AND ORMOLU CANDELABRA, in the form of classical maidens holding urns, each issuing triple scrolled candle-branches on Carrara marble plinths applied with pierced plaques of Bacchanalian children, with rams' heads at the corners, and on *verde* marble bases—33*in.* (84 *cm.*) *high* (2)

9 A BOULLE BRACKET CLOCK, of Louis XIV design, with high domed bell canopy surmounted by a gilt metal angel the dial with detached enamelled dial numerals, the case with coved sides and projecting angles, mounted with gilt-metal masks, herms and plaques, the feet formed as dragons—32*in.* (81 *cm.*) *high*

The Property of the late

MISS R. M. FUNGST-REAVIL

FRENCH AND OTHER CONTINENTAL OBJECTS OF ART

10 A Russian amboyna wood Casket, the rectangular lid with three intaglios, in surrounds and borders of cut steel studs—11*in. by* 9*in.* (28 *cm. by* 23 *cm.*)—*early* 19*th century*

11 An ormolu and white marble Mantel Clock, of Louis XVI design, the movement surmounted by an urn, with a female figure wearing a cloak and Cupid at either side, the base with lion masks—8¾*in.* (22 *cm.*) *high*

12 A bronze ormolu-mounted Mantel Clock, surmounted by a dome, with arched case with pierced sides on scrolled feet, the striking movement signed *Viner London,* and chased with scrolling foliage—16¼*in.* (41 *cm.*) *high*

13 An ormolu and white marble Mantel Clock, of Louis XVI design, the movement with enamel dial signed *Festeau le Jeune,* surmounted by urns and trailing vines, the shaped base modelled with a cupid receiving vines from a goddess, seated among clouds—46*in.* (40 *cm.*) *high*

14 An ormolu and marble Mantel Clock, the movement surmounted by a cockerell on a scroll, with swags of flowers, the movement with enamel face signed *Paul Garnier Hger du Roi,* on fluted plinth with sphynx supports—11¾*in.* (30 *cm.*) *high*

15 AN ORMOLU AND WHITE MARBLE MANTEL CLOCK, of Louis XVI design, the movement with enamel dial signed *Cellier Paris,* and with Venus and Cupid above and at the side, on bow-fronted base with ormolu plaques and paterae on stud feet—14*in.* (35 *cm.*) *high*

16 An Italian bronze Inkwell and Cover, with standing cupid finial, the slightly domed lid chased with leaves, the bowl with egg and tongue border and grotesque masks on caryatid supports, with paw feet—7*in.* (18 *cm.*) *wide*

17 A pair of Italian bronze Candlesticks, *in the style of Roccatagliata,* each with a naked boy holding a nozzle above his head, on domed triangular base with concave sides pierced with scrolls and cast and applied with cherub masks, leaves and sea horses—10*in.* (25 *cm.*) *high* (2)

18 A George III bronze Group of a cupid riding a lion, and holding in his hand the legend *omnia vincit amor,* on gilt base, signed *Weekss, Titchborne Str*[t], on white marble base with beaded edge—5¼*in.* (13.5 *cm.*) *wide*

19 An Empire ormolu Encrier, with cylindrical pounce pot and inkwell with pineapple lids and beaded borders flanking a two-handled urn, in pierced container—7*in.* (18 *cm.*) *high*

20 A bronze Chamber Candlestick, of Louis XV design, with urn-shaped nozzles on shaped pan with a handle, all chased with spiral gadroons and wave ornament—9*in.* (23 *cm.*) *wide*

21 An ormolu Screen Candlestick, with twin nozzles on sliding support, and a rectangular screen with silk needlework front on fluted column and domed base—25½*in.* (65 *cm.*) *high*

22 A pair of bronze Candlesticks, modelled as cherubs holding aloft turned gilt stems and nozzles, on white marble plinths with gilt mouldings—10¼*in.* (27 *cm.*) *high* (2)

23 A pair of bronze Candlesticks, formed as winged cupids dancing on ormolu plinths chased with spiral beading, each holding aloft a foliate two-branch candelabrum—13½*in.* (34 *cm.*) *high* (2)

24 An ormolu Candle Snuffer and Tray, of Regence design, the tray of double lambrequin outline, the border chased with husks and gadrooning, with a curved handle—9*in.* (23 *cm.*) *wide*

25 A PAIR OF LOUIS XVI ORMOLU WALL-LIGHTS, each with two branches with fluted nozzles, linked to a central urn by swags of laurel, on tapering console-shaped stems—18¼*in.* (47 *cm.*) *high* (2)

26 A pair of ormolu two-branch Wall-Lights, of similar design to the preceding, each with two branches and an urn hung with laurel swags—14½*in.* (37 *cm.*) *high* (2)

27 A PAIR OF LOUIS XVI ORMOLU CANDLESTICKS, the tripod supports chased with rams' heads with vines caught up in their mouths, with spirally fluted centres and pierced bases chased with vines—10¼*in.* (26 *cm.*) *high* (2)

28 A pair of ormolu Candlesticks, each formed as a running cupid holding aloft a chased foliate nozzle, on spirally fluted plinths applied with swags of roses with beaded bases—11*in.* (20 *cm.*) *high* (2)

29 A pair of ormolu Candlesticks, of Louis XVI design, with inverted baluster stems and domed bases chased with leaves, vines and beading—12¼*in.* (31 *cm.*) *high* (2)

30 A pair of ormolu short Candlesticks, of Louis XVI design, the fluted stems chased with leaves, on domed bases similarly chased, and short feet with paterae—5¼*in.* (13.5 *cm.*) *high* (2)

31 A pair of ormolu Candelabra, of Louis XV design, each with two scrolled branches on inverted baluster supports and shaped domed bases, cast and chased with leaves, butterflies and fruit—16*in.* (41 *cm.*) *high* (2)

32 An ormolu two-branch Wall-Light, with a pair of scrolling branches and serpentine stem cast with foliate scrolls—15*in.* (38 *cm.*) *high*

FRENCH AND OTHER CONTINENTAL FURNITURE

33 A GILTWOOD UPRIGHT MIRROR, with rectangular bevelled plate, the moulded frame carved with overlapping foliage and beading with riband tie and laurel wreath cresting—55*in.* *by* 30½*in.* (139.8 *cm.*) *by* 77 *cm.*)—*Franco-Flemish, late* 18*th century*

34 An Italian giltwood and painted Upright Mirror, with rectangular bevelled plate, the frame elaborately pierced and carved with bold scrolling foliage—55*in.* *by* 38½*in.* (139.8 *cm.* *by* 97.7 *cm.*)

35 A giltwood Upright Mirror, with rectangular bevelled plate, in moulded frame, the cresting and base pierced and carved with a festooned vase and interlaced foliage sprays with medallion heads—35½*in.* *by* 20½*in.* (90 *cm.* *by* 52 *cm.*) —*Franco-Flemish, late* 18*th century*

36 A GILTWOOD UPRIGHT MIRROR, with rectangular plate in moulded frame, carved with pendant flowers to the sides and with pagoda cresting flanking a foliage pediment—42*in.* *by* 24*in.* (106 *cm.* *by* 61 *cm.*)

37 A pair of Italian walnut hall chairs, in the Renaissance style, the shaped backs pierced and carved with armorial escutcheons flanked by figures, with panelled seats and similar terminal figure and foliage supports (2)

38 A beechwood Etagère, with square top and two open shelves, mounted with brass moulded borders and turned supports —14¾*in.* (37.5 *cm.*) *square*

39 A LOUIS XVI GILTWOOD CHEVAL FIRESCREEN, with moulded and beaded borders on scroll feet, with trophy and floral wreath cresting inset with a rectangular panel of Flemish tapestry woven with a pheasant in a landscape—24¼*in.* (61.6 *cm.*) *wide*

40 A parquetry Jardiniere, of square bombé form, on square cabriole legs veneered with panels of cuban chequer ornament—14*in.* (35.5 *cm.*) *wide, with metal liner—Franco Flemish*

41 A MARQUETRY WORK TABLE, in the Louis XV style, with serpentine shaped lifting top, with divisions and revealing a toilet mirror, on square cabriole legs, the panel to the top inlaid with strapwork and interlaced scrolling stems on a walnut ground, mounted with chased ormolu borders and knee plaques—22¼*in.* (56.5 *cm.*) *wide—Franco-Flemish*

42 A MAHOGANY CONSOLE DESSERTE, of Louis XVI design, with D-shaped top fitted with a drawer in the frieze, on turned and fluted legs with open shelf below, mounted with brass beaded borders and pierced galleries, the top surmounted by a Carrara marble slab—32*in.* (81.3 *cm.*) *wide*

43 A LOUIS XVI MAHOGANY CONSOLE DESSERTE, the D-shaped top fitted with a drawer flanked by a swing drawer at each side on turned and fluted supports and legs with open shelf below, mounted with ormolu beaded and foliage borders the top with pierced gallery and inset Carrara marble slab—32*in.* (81.2 *cm.*) *wide—stamped F. Schey*

Fidélis Schey, maître en 1777

See illustration Plate 1

44 A small Boulle Bureau Plat, with a rectangular top the centre with leather-covered rising and adjustable panel, the borders veneered with rosewood and fitted with a divisioned drawer at the side in the frieze, on ebonised moulded square cabriole legs, the frieze panels inlaid in tortoiseshell and brass with scrolling stems and mounted with moulded brass border to the top with chased ormolu knee plaques and toes (*one deficient*)—28¾*in.* (73 *cm.*) *wide—French,* 18*th century*

45 A walnut and gilt centre Table, of Régence design, with moulded border to the rectangular top, the frieze and cabriole legs carved and gilt with strapwork and scrolled foliage—31*in.* (78.7 *cm.*) *wide*

46 A small French walnut Vitrine, in the Louis XV style, of slight bombé form, the glazed doors enclosing shelves, on short square cabriole legs, mounted with chased ormolu corner plaques and toes, surmounted by a mottled red grey and white marble slab—35*in.* (88.8 *cm.*) *wide*

47 A LOUIS XVI TULIPWOOD COMMODE, with canted angles to the rectangular top, the front with panelled doors enclosing shelves and small drawers one with divisions, and with rising and adjustable toilet mirror, and with a small leather-covered writing panel, supported on splayed bracket feet, veneered with quartered panels of tulipwood within stained greenwood bands and mahogany borders, with chased ormolu ring handles and foliage escutcheons with angle plaques faced with beaded laurel foliage festoons—45½*in.* (115.7 *cm.*) *wide*

See illustration Plate 2

48 A TRANSITIONAL PARQUETRY COMMODE, with slight break-front fitted with three graduated long drawers and supported on moulded square cabriole legs, the panels veneered with trellis and cube ornament in kingwood and mahogany within stained greenwood borders, mounted with chased ormolu escutcheons, handles, corner plaques and toes surmounted by a Brescia marble slab—38*in.* (96.4 *cm.*) *wide*

See illustration Plate 3

49 A TRANSITIONAL KINGWOOD COMMODE, with serpentine shaped front fitted with a drawer in the frieze and a tambour panel below, with canted angles on short square cabriole legs, veneered with quartered panels within mahogany borders and inlaid with satinwood stringing—32*in.* (81.2 *cm.*) *wide—Franco-Flemish,* 18*th century*

See illustration Plate 4

50 A French walnut Cabinet, in the Renaissance style, the upper and lower parts with panelled doors the centre carved in low relief with standing and draped figures of nymphs in niches, the borders with vases, riband ties and flower-sprays masks and festoons—72*in.* (183 *cm.*) *high,* 43*in.* (99.3 *cm.*) *wide*

51 A Dutch mahogany Side Table, with semi-circular top, the deep frieze with two doors enclosing a cupboard on three moulded square tapering legs—31¼*in.* (79.3 *cm.*) *wide—late* 18*th century*

52 A DUTCH MAHOGANY COMMODE, of semi-circular shape, fitted with a drawer in the frieze and with tambour panel below, on short moulded tapering legs, the frieze inlaid with a band of chequer ornament, in boxwood and mahogany—33¾*in.* (85.7 *cm.*) *wide—late* 18*th century*

The Property of

MRS. V. R. PARAVICINI

53 A PAIR OF EMPIRE GILT AND PATINATED BRONZE WALL BRACKETS, each formed as a winged classical girl with flat herm body holding four curved and scrolled branches, with flared nozzles cast with masks and sphinxes—20*in.* (51 *cm.*) *high—fitted for electric light* (2)

See illustration Plate 5

54 A PAIR OF FLORENTINE GILTWOOD GIRANDOLES, with cartouche-shaped plates, the frames pierced and carved with broad foliate scrolls and shell motifs, rising to crestings carved with pairs of doves, the bases with pineapples —46*in.* (117 *cm.*) *high,* 27½*in.* (69.5 *cm.*) *wide—mid-*18*th century* (2)

See illustration Plate 5

THE PROPERTY OF A LADY OF TITLE

(and Lots 161—162)

55 A PAIR OF LOUIS XVI ROYAL ORMOLU CHENETS, bearing the stamp and number of the Chateau d'Eu, surmounted by Urns of oval outline, the handles formed as satyr masks, the plinths with console shaped sides chased with flowers, applied with swags of oak leaves and with bands of laurel, on square feet and shaped panelled bases—15*in.* (38 *cm.*) *high—numbered* 1483 (2)

The Chateau d'Eu was restored by King Louis Philippe where he entertained Queen Victoria in 1843 *and* 1845

See illustration Plate 6

56 A PAIR OF LOUIS XV GILTWOOD WALL BRACKETS, of concave tapering shape, carved with peony heads surrounded by C- and S-scrolls, leaves and wave ornament—12*in.* (31 *cm.*) *high* (2)

57 A three-leaf folding Screen, each leaf with an arched top and worked with swans and pheasants in silk tapestry work, in borders of pergolas entwined with roses, the reverse with silver damask—*each leaf* 78½*in. by* 30*in.* (199.4 *cm. by* 76.2 *cm.*)

58 A LOUIS XV BEECHWOOD CANAPE, the moulded frame with waved back and sloping side pieces, the serpentine seat on seven short cabriole legs headed by palmettes, upholstered with ivory damask, the squab cushions and two loose cushions—89*in.* (226 *cm.*) *wide*

59 A LOUIS XVI MAHOGANY COMMODE, *signed A. P. Jacot,* the slight breakfront with three long drawers fitted with laurel ring handles, the key plates surmounted by riband ties, with a central pendant mounted with chased ormolu scrolls, the chamfered angles with console-shaped plaques, and raised on short square tapering feet—63*in.* (160 *cm.*) *wide—stamped*

Antoine-Pierre Jacot, maître en 1766

60 A PAIR OF LOUIS XVI MAHOGANY ENCOIGNURES, with dove grey marble tops and four open shelves with pierced brass galleries, with fluted chamfered angles on turned feet with brass rings—31½*in.* (80 *cm.*) *wide* (2)

61 A PAIR OF LOUIS XV SMALL GILTWOOD CONSOLE TABLES, with bow shaped tops with slightly rounded backs, each on a single deeply moulded S-shaped central support developing from two bands of wave ornament hung with garlands of marguerites—27*in.* (69 *cm.*) *wide* (2)

The Property of

HUGH J. MONTGOMERY, ESQ.

removed from Benvarden, Dervock, Co. Antrim

62 A LOUIS XV BOULLE BRACKET CLOCK, the movement signed *Straubhar à Strasbourg* and with separated enamel numerals, the cartouche-shaped case and curved tapering bracket inlaid in contre-partie with green, red and blue stained horn and tortoiseshell, on a brass ground, mounted with chased ormolu rising to a foliate cresting—39*in.* (99 *cm.*) *high*

See illustration Plate 7

63 A LOUIS XV KINGWOOD AND MARQUETRY BUREAU DE DAME, with flat top and slightly bombé sides, the waved sloping front disclosing a fitted interior of drawers and a well, with two short and a long drawer below, all inlaid with scrolling roses and carnations, on slender cabriole legs and mounted with gilt metal plaques, key-plates and sabots—33*in.* (84 *cm.*) *wide*

64 A FRENCH WALNUT BONHEUR DU JOUR, the superstructure with six small drawers flanking a cupboard with mirror door, mounted with gilt metal beadings and handles and inlaid with scrolls, the serpentine table section lined with leather and with a single drawer, on cabriole legs, and similarly mounted and inlaid—45*in.* (114 *cm.*) *wide—mid-19th century*

The Property of the late

MRS. A. M. DUNCAN

Sold by Order of the Trustees

65 A pair of giltwood and plaster Footstools, of Louis XV design, with moulded seat frames and short cabriole legs, decorated with wave ornament and scrolls, the serpentine shaped tops stuffed and covered with floral gros-point needlework—15½*in.* (39 *cm.*) *wide* (2)

66 A pair of giltwood Footstools, of Louis XV design, with moulded seat frames and short cabriole legs, carved with flower sprays and scrolls, upholstered in floral tapestry cloth—15*in.* (38 *cm.*) *wide* (2)

67 A LOUIS XV GILTWOOD FAUTEUIL, with moulded borders and shaped back, concave arm supports, moulded seat frame and cabriole legs, carved with flowersprays in relief, the seat and panels to the back stuffed and covered in floral gros-point needlework of later date

See illustration Plate 8

68 A LOUIS XVI GILTWOOD FAUTEUIL, *by I. Boucault,* with moulded border to the arched back, the cresting carved with flowersprays and foliage in relief, the seat frame similarly decorated on spirally turned and tapering legs, the seat, panels to the arms and arched back stuffed and covered in bold *gros-point* needlework of later date—*stamped*

Jean Boucault, maître en 1728

See illustration Plate 8

69 A SET OF FOUR LOUIS XV GILTWOOD CHAIRS, with moulded borders to the shaped backs and seat frames on square cabriole legs, carved in relief with flowersprays and scrolls, the seats and panels to the backs stuffed and covered in floral cream brocade (4)

70 A SUITE OF TAPESTRY AND GILTWOOD SEAT FURNITURE, of Louis XV design, with moulded borders to the backs and seat frames, carved with sprays of flowers and wave ornament in relief on moulded square cabriole legs, similarly carved on the knees with cabochons terminating in scrolled feet, the panels to the seats and backs covered in tapestry woven with bouquets of flowers in colours with panels, the scrolled foliage borders on pale green ground, consisting of four fauteuils and a canapé—56*in.* (142 *cm.*) *wide* **(5)**

71 A giltwood Chair, of Louis XV design, the moulded border to the escutcheon shaped back, the seat frame and square cabriole legs carved with flowersprays in relief, upholstered in floral cream brocade

72 A giltwood Fauteuil, of Louis XV design, the borders to the arched back and seat frame carved with chain ornament with flowers and foliage in relief, on moulded and tapering legs of cabriole form, similarly upholstered

73 A giltwood Canapé, of Louis XV design, with moulded borders to the arched and rounded back, the seat frame and cabriole legs carved with shell medallions and foliage in relief upholstered in floral cream brocade—55*in.* (140 *cm.*) *wide*

74 A giltwood Bergère, of Louis XV design, with moulded border to the shaped back, seat frame and cabriole legs carved with wave ornament and foliage in relief, upholstered in floral cream brocade; and a giltwood Bergere, similar upholstered in floral cream brocade (2)

75 An Italian giltwood cheval Firescreen, the borders in the centre and two side panels boldly carved with wave ornament, scrolls and foliage, on scrolled legs, inset with panels of floral blue brocade—40¼*in.* (102 *cm.*) *wide*

THE PROPERTY OF A LADY

(and Lots 154—155)

FINE FRENCH AND OTHER CONTINENTAL FURNITURE AND OBJECTS OF ART

76 An Italian straw work Work Box, the lid with a port scene, the interior with lidded compartments—11*in.* (28 *cm.*) *wide*

77 AN EMPIRE BRONZE AND PARCEL GILT ENCRIER, the boat-shaped stand on four dolphin feet and with dragon prow, with a central inkwell, the lid modelled as a putto, flanked by a candle-holder and a pounce pot, with eagle and owl finials—12*in.* (30.5 *cm.*) *wide*

78 A GERMAN BRONZE MORTAR, with straight sides and flared lip and with a single handle, cast in relief with a battle scene, a coat of arms, heraldic supporters and the initials IL—7*in.* (17.7 *cm.*) *high*

79 A PAIR OF GERMAN ORMOLU CHENETS, with horizontal curved side-supports cast and chased with wave ornament and shells, each with two finials of baluster shape, similarly chased, and resting on spreading pedestal supports, with double cast iron back-pieces each with a pointed finial—15½*in.* (40 *cm.*), 21*in.* (54 *cm.*) *deep* (2)

80 A LOUIS XV VERNIS MARTIN BRACKET CLOCK AND BRACKET, the case and bracket by *Francois Goyer*, the movement by *Guillaume Gille, Paris* with chased gilt metal dial and separate enamel numerals, the cartouche shaped case with detachable bell canopy painted with cockatoos, roses and other flowers on an apple green ground and mounted with exuberantly chased ormolu, the cresting with an exotic bird in a tree, the tapering concave bracket similarly mounted with rococo ormolu and painted with flowers and birds and with a fox devouring its pray—78*in.* (198 *cm.*) *high—the case and bracket both stamped twice F. Goyer JME*

Francois Goyer, maître 1740, *a specialist in this type of clock case*

Guillaume Gille, maître 1753

See illustration Plate 9

81 AN EMPIRE ORMOLU CHANDELIER, the spherical centre supporting four branches formed as dragons surmounted by a figure of Fortuna and with a foliate pendant, the sphere applied with floral rings and a central band chased with roses, all hanging from a ceiling boss with projecting putti and lyres—*the chandelier* 28¼*in.* (71.7 *cm.*) *high*

82 A LOUIS XV GILTWOOD CARTEL BAROMETER, with painted dial, the frame exuberantly pierced and carved with a high cresting with cabochon centre surrounded by swags of flowers, with a lion mask below, the sides with extended scrolls hung with swags of husks and laurel leaves, the base pendant with C-scrolls and a shell—45*in.* (114.5 *cm.*) *by* 21½*in.* (54.6 *cm.*)—*provincial*

83 A REGENCE GILTWOOD UPRIGHT WALL MIRROR, the frame with moulded broken pediment centering on a cresting of a vase of flowers with a female mask below, the sides with scrolled and projecting shoulders, and carved with acanthus leaves, grotesque mask suspending bell husks, the inner border with C-scrolls on a matted ground the base with projecting corners and short scrolled centering on a pendant carved as a grotesque open-mouthed animal mask—65*in.* (165 *cm.*) *by* 33½*in.* (85 *cm.*)

See illustration Plate 10

84 A PAIR OF REGENCE BEECHWOOD FAUTEUILS, with arched upholstered backs and slightly serpentine seats, the padded arms on scrolled supports carved with leaves and shells, the seat rails, pierced with shells between foliate scrolls and single flowers on cabriole legs carved above the knees with cabochons, the scrolled toes with acanthus leaves and joined by carved X-etretchers, the gros- and petit-point needlework covers in the English style with Diana hunting and at her Toilet respectively, in surrounds of leaves on a chocolate ground—*the stretchers replaced* (2)

See illustration Plate 11

85 A LOUIS XV WALNUT TURQUOISE, the moulded frame with slightly shaped sloping end pieces with padded and upholstered centres, the double serpentine seat on six moulded cabriole legs, upholstered in contemporary needlework with foliage and strapwork in colours on a buff ground, with squab cushion—75½*in.* (192 *cm.*) *wide —mid-18th century—provincial*

86 AN EMPIRE MAHOGANY WRITING AND WORK TABLE, *in the style of Jacob-Desmalter,* the well-figured rectangular top disclosing a compartmented interior with two flaps revealing an ormolu candle-nozzle and a pin cushion, with a drawer below fitted with an internal leather-lined slide and compartments, mounted with ormolu butterfiies, laurel leaves and anthemion key plaques, on scrolled legs with foliate ormolu knees and winged sabots joined by a cross stretcher centered by a turned bowl—21*in.* (54 *cm.*) *wide*

See illustration Plate 12

87 A LOUIS XVI MAHOGANY TRICTRAC TABLE, inlaid throughout with brass lines, the rectangular top sliding sideways to reveal a well fitted with a backgammon field, and opening lengthways to show a leather-lined face, the top and frieze with moulded brass borders on turned tapering legs with brass capitals and sabots and inlaid fluting—29½*in.* (75 *cm.*) *by* 21*in.* (53 *cm.*) *closed*

88 A PAIR OF LOUIS XV GILTWOOD CONSOLE TABLES, with rectangular pink and grey marble tops slightly recessed at the corners, the friezes centred by pendant scallop shells surrounded by pierced C-scrolls, acanthus foliage and flowers, the sides similarly pierced and carved, on moulded and tapering double S-scroll legs deeply carved with pendant flowers on a matted ground and with grapes and flower heads issuing behind the knees, terminating in double scrolled feet and joined by rising concave stretchers similarly carved and centering on two scallop shells—50¾*in.* (129 *cm.*) *by* 24¾*in.* (63 *cm.*) (2)

See illustration Plate 13

89 A LOUIS XV MULBERRY WOOD AND MARQUETRY COMMODE, *by Hache of Grenoble,* with double serpentine front fitted with two drawers with serpentine sides and angles, on cabriole legs of square section, the front and sides finely inlaid with sprays of flowers on green stained mulberry grounds, in borders of tulipwood and natural mulberry, the horizontal borders with deep brass flutes, the drawers with rococo ormolu key plates and large handles formed as male and female Chinese and leaves, the legs with sabots chased with cabochons and foliage, with olive and white *breccia* marble top, probably of local marble—56*in.* (142 *cm.*) wide, 25½*in.* (65 *cm.*) *deep*

A very similar commode, with marquetry top, is illustrated in Nicolay (fig. A.)

See illustration Plate 14

90 A LOUIS XVI TULIPWOOD BUREAU A CYLINDRE, crossbanded with purpleheart, the solid cylinder disclosing four drawers, a recess and a leather-lined slide, with three drawers in the frieze, on square tapering legs, the cylinder with ormolu foliate hooked handles and flanked by berried leaves suspended from paterae, the drawers with key plates chased with riband ties, the legs with moulded collars and fluted and gadrooned sabots—37¾*in.* (96 *cm.*) *wide,* 39¾*in.* (101 *cm.*) *high*

See illustration Plate 15

91 A SET OF FOUR VENETIAN GIRANDOLES, the arched and bevelled plates engraved with Apollo, Mars, Mercury and Venus standing on plinths beneath draped canopies, the moulded frames with recessed corners and crestings carved as triple matted plumes trailing foliage, the bases with similar pendants each supporting three S-shaped glass candle-branches with drip-pans hung with drops—42½*in.* (10.8 *cm.*) *by* 19¼*in.* (49 *cm.*)—*early* 18*th century* (4)

See illustration

92 A VENETIAN UPRIGHT WALL MIRROR, with bevelled rectangular plate in wide mirror border and arched top with central panel, engraved with flowers in baskets and vases interspersed with scrolls and heart-shaped diapered panels, with narrow giltwood moulded borders, the outer frame with high pierced cresting carved with an urn trailing flowering branches and scrolls, the sides with shallow C-scrolls, the shaped base with short ebonised supports —56*in.* (142 *cm.*) *by* 25½*in.* (65 *cm.*)—*early* 18*th century*

93 A SET OF EIGHT BLACK LACQUER CHAIRS, with shaped slightly waisted backs and solid baluster-shaped plats decorated with raised gilt chinoiseries of dignitaries, drawn chariots by dogs, the surrounds with flowers, the shaped caned seats on cabriole legs with pad feet joined by turned H-stretchers, decorated with leaves and flowers—*Italian, second quarter* 18*th century* (8)

See illustration Plate 17

94 A PAIR OF ITALIAN SIDE TABLES, OR STANDS, painted dark green and with gilt enrichments, with deep aprons carved with scrolls and shells, on cabriole legs joined by curving cross stretchers centred by pierced urns rising from foliage 33*in.* (84 *cm.*) *wide—early* 18*th century—*(*without tops*) (2)

95 AN AUSTRIAN WALNUT FAUTEUIL, with waved upholstered back and serpentine seat upholstered with crimson velvet, with curved and scrolled moulded arms and serpentine supports, the seat rails centred by scrolls, the front with small shells on moulded cabriole legs with hoof feet—*mid-*18*th century*

96 A DANISH BOIS CLAIR WRITING TABLE, the rectangular top crossbanded and lined with purpleheart, the corners with quartered tulipwood squares, the frieze with a small drawer in each face, on square tapering legs headed by ormolu strawberry leaves and with gadrooned capitals and feathered sabots—37¾*in.* (96 *cm.*) *by* 25*in.* (64 *cm.*) —*late* 18*th century*

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97 A COROMANDEL LACQUER SCREEN, with twelve leaves, incised and decorated in bright colours with an extensive scene of an Imperial summer court, with numerous figures in pavilions and courtyards, the upper and lower borders with birds on flowering branches, and deer and dragons amongst rockwork; the reverse with peacocks and other birds perched in flowering teees and among water lilies, the upper border with similar panels, the lower border with utensils and landscapes—*each leaf* 9*ft.* 4*in.* (284 *cm.*) *by* 21*in.* (53.3 *cm.*)

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98 A LOUIS XVI FAUTEUIL, *by Jean-Baptiste Sené,* the oval medallion back carved with a repeating guilloche design, the centre with a lyre carved with upspringing leaves at the base and centering on a gilded sunburst and mask, the curved arms padded and carved with beading and with scrolled foliate terminals on turned baluster supports with foliage bases, the horseshoe-shaped seat rails carved with guilloches and raised on fluted legs with gadrooned rings and peg toes headed by paterae in square panels—*stamped I. B. SENE*

Jean-Baptiste Sené, maître 1769

See illustration Plate 18

99 A LOUIS XV BEECHWOOD FAUTEUIL A LA REINE, the shaped flat rectangular back with a serpentine top rail carved with wave ornament at the shoulders and centering on a single flower in a foliate cartouche, and carved with foliate motifs on the bracket supports and at the arms, the padded arms curving outwards and on serpentine moulded supports, the slightly serpentine seat centering on a flower in an open cartouche and raised on cabriole legs carved at the tops with pendant flowers and above the club feet with foliage scrolls

See illustration Plate 19

100 A PAIR OF LOUIS XVI BEECHWOOD FAUTEUILS EN CABRIOLET, the oval backs with moulded borders, and with short curved arms on curved moulded supports joining at the seat rail with carved paterae, the bowed seats on fluted legs carved with chandelles, the backs, seats and arm pads, upholstered in needlework of blue flowersprays in leafy surrounds on a beige ground (2)

These chairs are very similar to a set made by Denis Julienne for the Marquis de Paulmy, now at the Arsenal. See Les Sieges, Guillaume Janneau, pl. 229

See illustration Plate 20

101 A PAIR OF LOUIS XVI PAINTED BEECHWOOD CHAIRS, with flat rectangular moulded backs, the slightly bowed seats also moulded and slightly waisted towards the backs, raised on fluted legs carved with chandelles and with peg toes headed by paterae in curved rectangular panels, upholstered in green nailed velvet (2)

See illustration Plate 20

102 A LOUIS XV PAINTED BEECHWOOD FAUTEUIL A LA REINE, the flat rectangular back with serpentine sides and a bow-shaped top, moulded and centering on a floral cartouche trailing delicate sprays of leaves, the padded and slightly scrolled arms on moulded serpentine supports, the seat rail with serpentine sides and front similarly carved to the back with flowers and trailing leaves, and raised on cabriole legs moulded and carved above the knees with floral pendants, upholstered in floral damask

See illustration Plate 19

103 A PAIR OF LOUIS XVI GILTWOOD CHAIRS, the flat rectangular backs with moulded frames and slightly arched tops, the sides headed by acanthus finials, the seats similarly moulded and with slightly bowed fronts, raised on spirally fluted legs headed by paterae in curved rectangular panels, upholstered in ivory damask and with fitted loose cushions (2)

See illustration Plate 21

104 A LOUIS XV PAINTED OAK FAUTEUIL, with flat cartouche-shaped back and almost straight padded arms terminating in foliage scrolls, slightly curved outwards and on moulded serpentine supports, the upholstered seat on a slightly shaped and waved frame, centering on an asymetrical pierced cartouche trailing flowers and carved below with foliate scrolls, raised on moulded cabriole legs carved above the knees with marguerites and ending in scrolls, upholstered in sage plush

105 A LOUIS XVI FAUTEUIL EN CABRIOLET, *by Georges Jacob,* painted grey and parcel gilt, the slightly coved rectangular back tapering towards the base and with an arched top, carved with a repeating leaf and dart motif and with beading, the side supports headed by acanthus finials, the padded arms descending in a curve and with scrolled terminals on curved moulded supports carved with acanthus leaves, the horeseshoe shaped seats with slightly bowed seats carved with stiff leaves, on fluted legs with chandelles in the flutes and headed by paterae carved on cubic blocks, the back, seat and arms upholstered in ivory damask—*stamped Jacob*

See illustration Plate 21

106 A PAIR OF EARLY LOUIS XV FAUTEUILS A LA REINE, upholstered *à chassis,* the shaped rectangular backs with serpentine tops carved with foliate and waved scrolls interspersed with diapered panels and centering on shell cartouches, the padded arms slightly curved and on scrolled supports carved with foliate motifs and with cabochons at the knuckles, the serpentine and waisted seat frames edged with foliage and C-scrolls interspersed with diapered panels, on cabriole legs with foliated scrolled toes and carved at the knees with cabochons (2)

A pair of stools in the Wrightsman Collection, which bear the stamp Cresson, are illustrated in 'The Wrightsman Collection, Furniture' by F. J. B. Watson, figs. 54*A and B*

See illustration Plate 22

107 A LOUIS XV MARQUISE, with upholstered shaped flat back and padded arms with scrolled and deeply moulded terminals and supports, the upholstered slightly serpentine seat centering on a single floral cartouche and carved with diapered panels, the short cabriole legs similarly carved and headed by flowers

108 A LOUIS XV PAINTED BEECHWOOD BANQUETTE, with out-scrolled ends carved along the top with flowersprays, the double serpentine seat rails raised on moulded cabriole legs headed by rounded split stems, upholstered and with loose cushions covered with apricot velvet—74*in.* (118 *cm.*) *wide*

109 A LOUIS XV PAINTED BEECHWOOD CHAISE LONGUE, with rounded cartouche-shaped moulded back headed by a spray of carved marguerites, the curved and padded arms on moulded serpentine support, the seat frame with a rounded end and raised on ten short moulded cabriole legs, each headed by a half flower and separated by bow shaped rails centering on carved flowers and leaves, upholstered in pink velvet and with loose fitted cushion—79*in.* (200 *cm.*) *long*

110 A LOUIS XV SERPENTINE KINGWOOD COMMODE, the slightly bombé front with two short and two long drawers, and with bombé sides, all veneered a quatre faces and cross-banded with palissandre, mounted with chased foliate and scrolling handles, key plates and lower plaque, and with similar curved mounts above the angles reaching to pierced sabots, surmounted by grey mottled marble slab —51*in.* (130 *cm.*) *wide—stamped Delorme*

The top, and one of the drawers, bear the painted Inventory mark 'No. 18'

See illustration Plate 23

111 A REGENCE ORMOLU-MOUNTED EBONY BUREAU PLAT, the rectangular top with leather panel, the border inlaid with brass lines and bound by an ormolu moulding, the frieze containing three drawers and three dummies opposite, inlaid with lines and with slightly projecting fronts, fitted with ormolu bow shaped handles chased with scrolls and fluting supported from pierced plaques chased with flowers, and with cartouche-shaped key plaques, raised on cabriole legs, unusually deep at the knees and mounted with ormolu female heads at the corners trailing their plaited hair, and ending in scrolled and foliage sabots—59½*in.* (151 *cm.*) *by* 33*in.* (84 *cm.*)

COLLECTION: Nathaniel Rothschild

See illustration Plate 24

The following are from the Estate of

The Late The Rt. Hon. SIR FAIRFAX CARTWRIGHT,

G.C.M.G., G.C.V.O.,

removed from The Grammar House, Aynhoe, Oxfordshire

Sold by Order of the Beneficiaries

112 A carved giltwood Screen, the central arched panel with Aubusson tapestry of flowers, figures and monkeys *in the style of Jean Pillement,* the frame and the two lower leaves pierced and carved with flowers—80*in.* (203 *cm.*) *high*

113 A LOUIS XV PARQUETRY BUREAU A CYLINDRE, veneered in cube parquetry centred by a medallion of flowers in different woods and crossbanded with purplewood; the interior with three drawers and a writing slide, and with three drawers below, on shaped apron and cabriole legs; mounted with an ormolu gallery, mouldings and foliate borders, the rococo knees reaching to hoof feet—43*in.* (109 *cm.*) *high,* 47*in.* (119 *cm.*) *wide*

See illustration Plate 25

114 A LOUIS XV KINGWOOD BUREAU PLAT, the rectangular top lined with leather and contained in a gilt-brass moulding with ormolu cartouche corners; the frieze with three drawers, and three dummy drawers at the back, raised on cabriole legs; mounted with cast and chased rococo drop handles, key plaques, foliate side plaques, rococo knees and feet—65*in.* (170 *cm.*) *wide by* 33*in.* (85 *cm.*)

115 A TRANSITIONAL LOUIS XV/XVI COMMODE, with a veined white marble top and slight break-front, fitted with three drawers, veneered with kingwood in green stained interlaced lines, banded with purpleheart, on cabriole legs, mounted with rococo key plaques, loop handles and leafy knees reaching to the feet—36*in.* (91.5 *cm.*) *wide—stamped N. A. Lapie JME, and with a fleur-de-lys*

Nicolas-Alexandre Lapie, maître en 1764

116 A LOUIS XV KINGWOOD BOMBE COMMODE, with a moulded *breccia* marble top and two drawers with quarter-cut and banded veneer, on slender shaped legs, mounted with rococo ormolu key plaques, handles, knees and feet—32*in.* (81.2 *cm.*) *wide,* 16½*in.* (42 *cm.*) *deep*

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117 A LOUIS XIV BOULLE BUREAU MAZARIN, with rectangular top and two tiers of three bow-fronted drawers, flanking a central concave drawer and a recessed cupboard, all inlaid with arabesque and foliate scrolls, strapwork, exotic birds, masks and musicians holding tambourines, edged with gilt metal mouldings, on eight square tapering legs united by two curved X-shaped stretchers and headed by canted console angles—47*in.* (120 *cm.*) *by* 27*in.* (70 *cm.*)

THE PROPERTY OF A LADY

118 A LOUIS XVI MAHOGANY SECRETAIRE A ABATTANT, *by J. H. Riesener,* with a frieze drawer, fall front panel and a pair of cupboard doors below, panelled, crossbanded, and enriched with ormolu egg-and-dart mouldings, the interior with seven various drawers, the lower doors enclosing a long drawer, with grey fossilised marble top with pierced three-quarter gallery, the fluted projecting angles headed by matted panels of ormolu and raised on toupé feet with similar collars and mouldings—34½*in.* (88 *cm.*) *wide,* 55½*in.* (141 *cm.*) *high—stamped J. H. Riesener*

Jean-Henri Riesener, maître en 1768

See illustration Plate 26

119 A PAIR OF LOUIS XV ENCOIGNURES, *stamped Bernard,* veneered with quartered kingwood and palissandre divided by tulipwood bands, the serpentine doors outlined with ormolu scrolls chased with berried leaves, with griotte marble tops—28*in.* (71 *cm.*) *wide* (2)

P. Bernard, maître en 1766

See illustration Plate 27

120 AN EARLY LOUIS XV TULIPWOOD SERPENTINE COMMODE, with two short and two long drawers crossbanded with kingwood, mounted with pierced and scrolled open ormolu handles and key plates, with rounded angles inlaid with bands, on bracket feet with griotte marble top—38*in.* (97 *cm.*) *wide—stamped indistinctly—probably J. Caumont, JME*

121 A LOUIS XVI PURPLEWOOD AND MARQUETRY BUREAU PLAT, the rectangular top with green leather panel and edged with brass moulding, the slightly shaped frieze fitted with three long drawers, inlaid with a trellis of tulipwood containing paterae on a sycamore ground, on cabriole legs with foliate ormolu knee mounts and sabots—57*in.* (145 *cm.*) *wide*

COLLECTIONS: *Comtesse d'Autremont*
Comtesse de Cagny

See illustration Plate 28

DIFFERENT PROPERTIES

FRENCH AND OTHER CONTINENTAL FURNITURE

122 A LOUIS XV PARQUETRY ENCOIGNURE, *stamped Migeon,* the serpentine front with a pair of doors enclosing shelves, veneered with parquetry and trellis in scrolled borders, of kingwood palissandre and purpleheart, in broad kingwood surrounds, the rounded angles with ormolu plaques, on short cabriole feet with sabots, and with Brescia marble top—30½*in.* (77 *cm.*) *wide—stamped twice*

123 A LOUIS XVI TULIPWOOD BUREAU DE DAME, with rectangular dark grey marble top, and pierced gilt metal gallery, the front fitted with a slide and three drawers and two pairs of recesses flanking the kneehole, inlaid with anthemion motifs and interlaced ovals edged with lines and banded with palissandre, the central recess sides similarly inlaid and each fitted with a door with gilt metal and bronzed oval plaques of classical dancers, on short square legs, with ormolu sabots cast and chased with leaves and hoof feet—35½*in.* (90 *cm.*) *wide—stamped E. Avril*

Etienne Avril, maître en 1774

Illustrated in 'La Grammaire des Styles'—Les Meubles, vol. III, *Fig.* 9, *Flammarion,* 1929

See illustration Plate 29

124 A PURPLEHEART SECRETAIRE A ABATTANT, of Louis XVI design with deep moulded cornice and sycamore frieze mounted with well chased ormolu arabesque scrolls, with panelled sides with ormolu foliate plaques and borders, the fall-front painted with a landscape with a girl riding and a ruined tower, enclosing two drawers and a shelf, the uprights with ormolu caryatids and flowers, the stand with panelled frieze fitted with two drawers mounted with laurel leaves and a central medallion of Louis XVI on turned and fluted legs headed by paterae—25½*in. wide,* 51*in. high—stamped Befort jeune in five places*

Befort jeune, working at rue Neuve-Saint-Gilles 1844-1866 *specialised in making 'meubles Boulle et de bois de rose avec mosaïque et bronzes'*

125 A TRANSITIONAL TULIPWOOD SECRETAIRE A ABATTANT, *by Pierre Mantel,* with a frieze drawer, a fall front enclosing drawers and pigeon-holes and a pair of doors below, veneered a quatre faces in purpleheart borders, with chamfered angles and waved base on short cabriole feet, mounted with ormolu plaques cast and chased with flowers and leaves—30½*in.* (77.5 *cm.*) *wide*—with broken pink and grey marble top—stamped *P. MANTEL JME*

Pierre Mantel, maitre 1766

See illustration Plate 30

126 A PARQUETRY BUREAU A CYLINDRE, of Louis XVI design, the cylinder frieze, back and sides, all inlaid with cube parquetry and rosettes in Greek key borders, the cylinder and back with floral marquetry panels on sycamore grounds, the top with a twin faced clock signed *Thiout L'Ainé* flanked by urns and surrounded with a pierced gallery, the frieze with a central drawer and two side drawers released by concealed catches, the cylinder operating a slide and flanked by twin ormolu candle branches, with three drawers in the frieze on cabriole legs mounted with female terms reaching to scrolled sabots—51*in.* (130 *cm.*) *wide—stamped Riesener SC* 1769

127 A NUREMBURG MARQUETRY CABINET, with stepped ebonised top mounted with gilt metal in the gothic style, with a pair of doors inlaid with knights in armour in surrounds of scrolling foliage and disclosing an interior of numerous drawers and a cupboard, each drawer front inlaid in stained marquetry with a scene of a musician playing to an animal, in landscapes outside walled towns, the cupboard doors with groups of courtiers and enclosing further secret drawers, the inside of the doors with boar hunting scenes; on walnut and ebonised stand mounted with gilt metal leaves, on spirally turned legs joined by flat stretchers centred by a compass medallion—60*in.* (152 *cm.*) *high,* 43*in.* (109 *cm.*) *wide—mid-*17*th century*

128 A DUTCH WALNUT BUREAU-CABINET, the arched upper part with panelled doors enclosing shelves and three small drawers, the centre with sloping front forming a secretaire, with two short and two long drawers in the bombé lower part, on short scrolled feet, surmounted by a moulded cornice with foliage pediment in the centre—48*in.* (122 *cm.*) *wide —mid-*18*th century*

See illustration Plate 31

THE PROPERTY OF A LADY OF TITLE

129 AN ITALIAN WALNUT BUREAU-CABINET, the upper part with broken pediment, embellished with carved giltwood vase finials and foliage, the frieze with a small mirror panel and a pair of inlaid cartouches, with two arched mirror doors below with original glass and enclosing shelves, the cupboard, a well and drawers, with three drawers below, serpentine lower part with sloping front enclosing a the front and sides inlaid with shaped panels of walnut and rosewood in scorched scrolled borders, on ogee feet—*98in.* (249 *cm.*) *high,* 42*in.* (107 *cm.*) *wide—Venetian, mid-*18*th century*

See illustration Plate 32

THE PROPERTY OF A LADY

CONTINENTAL FURNITURE AND OBJECTS OF ART

130 A bronze Figure of Venus after the bath, *after Giovanni Bologna,* the nude goddess holding a towel, and with braided hair, her left foot raised on a plinth—on turned wood base—17½*in.* (44 *cm.*) *high*

131 A bronze Figure of a Lioness, her head turned to the right and fixed in a snarl—on wood base—*Flemish*—18*th century*—8*in.* (20 *cm.*) *wide*

132 A Boulle Bracket Clock and pedestal, of Louis XIV design, the case with domed top with high ormolu cresting, inlaid with brass scrollwork on a tortoiseshell ground in kingwood borders, the movement signed *Verdier,* the tapering rectangular plinth similarly inlaid in contre-partie and applied with ormolu hunting horns and pistols—89*in.* (2 *m.* 26 *cm.*) *high*

133 A PAIR OF AUSTRIAN CARVED WALNUT FIGURES, of reclining putti, probably intended to flank a pediment, the naked boys with their arms forward and with wavy hair—18*in.* (46 *cm.*) *wide—mid*-18*th century* (2)

134 An Austrian carved wood Figure of a standing Putto, painted in naturalistic colours, wearing a gold cloak and with his right hand raised, standing on rockwork, his left hand resting on a globe—30½*in.* (78 *cm.*) *high*

135 A pair of carved Italian pine Wall Brackets, painted white and enriched with gilt scrolls—17*in. wide* (2)

136 A FRENCH CARD TABLE, with shaped folding top, inlaid with musical instruments, birds and foliate sprays on ebony and other grounds in tulipwood borders, the baize-lined interior with similar border, on cabriole legs with ormolu espagnolettes at the knees—36*in. wide*

137 A satinwood circular Gueridon, of Transitional design, with three drawers and a lower shelf, on cabriole legs, inlaid with a tulipwood trellis design—17¼*in. diam.*

138 A Petite Commode, of Louis XV design, with shaped top and bombé front and sides inlaid with sycamore imbrication, in mahogany and purpleheart borders, with a slide and two drawers, on cabriole legs with chased ormolu knee mounts—11½*in. wide*

139 A parquetry envelope Card Table, of Louis XV design, the top with four flaps inlaid with cube parquetry in rosewood borders, the frieze similarly inlaid and with ormolu masks, fitted with a drawer, on cabriole legs with chased ormolu knee mounts and sabots—23¼*in. square*

140 A BOULLE RECTANGULAR CENTRE TABLE, on chamfered triangular legs headed by carved gilt capitals and with lion paw feet, joined by a flat X-shaped curved stretcher, all inlaid in contre-partie Boulle work of brass, scarlet tortoiseshell and pewter, with scrolls, strapwork and foliate sprays, crossbanded with rosewood—45½*in. by* 31½*in.*

141 A NUREMBURG MARQUETRY TABLE CABINET, with fall-front enclosing drawers and a cupboard, the inner and outer surfaces all inlaid with characteristic intricate marquetry of classical ruins, townscapes, musical instruments and books; on stand of later date, on spiral turned legs and with flat stretchers similarly inlaid—*the cabinet* 25*in. wide* —17*th century*

142 A SOUTH GERMAN WALNUT CABINET, in two parts, with an arched and glazed upper section enclosing shelves, the lower part with four long drawers on short cabriole legs, inlaid with strapwork designs, the drawer front with shaped figures panels—51½*in. wide — mid-*18*th century*

143 A SOUTH GERMAN WALNUT SERPENTINE CABINET, in two parts, the architectural upper part with domed centre and arched pediment enclosing an ormolu monogram CF surmounted by a crown, with a central drawer flanked by columns and enclosing further drawers inlaid with a shepherdess, surrounded by eleven concave drawers inlaid with strapwork designs on figured grounds in quartered crossbanded borders mounted with rococo drop-handles, the lower part with a slide and four long drawers similarly inlaid and mounted, on square baluster shaped feet—*63in wide, 85in. high—mid-18th century*

The coronet is that of an Elector, and may refer to Frederick Christian Elector of Bavaria, died 1763

See illustration Plate 33

144 A FIVE-LEAF NEEDLEWORK SCREEN, each leaf with arched top, worked in bright colours in early 18th century style with huntsmen, lovers, groups of musicians and dancers in landscapes surrounded by bunches of summer flowers, the reverses with exotic birds painted on paper in the Chinese style, the sides hung with tassels—*each leaf 39in. by 24in.*

TAPESTRIES, EASTERN RUGS AND CARPETS

145 A SET OF FOUR AUBUSSON ENTREFENETRES, woven in pale colours with Diana, Juno, Jupiter and Neptune, standing below pergolas, and each with their respective emblems above and below, surrounded by foliate scrolls and hung with garlands, in pink borders—7*ft.* 9*in.* *by* 2*ft.* 7*in.* (4)

146 A Baku Rug, the brick red field with attenuated leaves and flowering plants, in white and sepia flower head borders —9*ft.* *by* 4*ft.* 9*in.*

147 A Turcoman Corridor Carpet, with five rows of octagons on a madder field, in saw-tooth border—19*ft.* *by* 7*ft.*

148 A Kasak Rug, with conventional geometrical centre and borders in bright colours on a brick red ground, with ivory glass and leaf border—5*ft.* 4*in.* *by* 4*ft.* 6*in.*

149 A Sarouk Rug, the lustrous faded pink field with lotus medallions with green and other colours, in an ivory meander border—6*ft.* 9*in.* *by* 4*ft.* 8*in.*

150 A NIRIS CORRIDOR CARPET, the shaded sepia field closely woven with red and blue stylised flower heads and leaves, the red border panelled with latch hook medallions—20*ft.* *by* 7*ft.* 6*in.*

151 A TABRIZ CARPET, with shaped ivory field woven with a large central medallion and spandrels in pink, and all filled with flowering and interlaced branches, the broad pink border with cypress trees and flower sprays, within dark blue lotus meander borders—15*ft.* *by* 13*ft.*

THE PROPERTY OF A LADY

152 TWO LOUIS PHILIPPE AUBUSSON ENTREFENETRES, woven with bunches of roses in scrolled and trellis borders on ivory and sage grounds in a faded red border—*9ft. 6in.* (289 *cm.*) *by 6ft. 9in.* (205.5 *cm.*) (*joined*)

153 A FINE BRUSSELS TAPESTRY, from the *Triumphs of the Gods* series, woven with Neptune bidding farewell to Amymone who steps into a scallop shell chariot drawn by two sea horses, the Winds represented as winged men above them, with numerous attendants preceding them into the sea, riding dolphins, all set in a cove by the sea with a rocky background of cascades and fir trees and with plants and reeds in the foreground—*7ft. 6in.* (229 *cm.*) *by 16ft. 6in.* (500 *cm.*)—*early 18th century*

See illustration Plate 34

THE PROPERTY OF A LADY

154 A BRUSSELS TAPESTRY, depicting Diana with her attendants bathing at a woodland pool, the goddess seated beneath a tree, wearing a loose silver robe, her court with blue and red flowing cloaks around her, with a forest glade in the background, the border thickly woven with pendant fruit and flowers in bright colours—9*ft.* (274 *cm.*) *by* 7*ft.* (214 *cm.*)—*mid-*17*th century*

155 AN ANTIQUE SAMARKAND SMALL SILK CARPET, the sapphire blue field woven with a repeating vase-pattern with pomegranites and biclef leaves, the red and light blue borders with linked and spaced rosettes and divided by a yellow stripe—12*ft.* (365 *cm.*) *by* 7*ft.* (214 *cm.*)

THE PROPERTY OF A LADY OF TITLE

156 AN IMPORTANT SET OF FOUR BRUSSELS TAPESTRIES, from the story of Moses series, *by F. van der Borght,* woven in attractive and well preserved colours, in iron red and gold picture frame borders with scrolling berried foliage and scallop shell corners, four tapestries bearing the Brussels town mark, one with the initials of the weaver FVDB—*late* 17*th or early* 18*th century*

Caleb before Moses and Aaron: Caleb and his companions presenting to Moses the first ripe grapes, pomegranates and figs from the valley of Eshcol, the helmetted Caleb kneels before Moses who stands outside a tent, in the background the Wilderness Paran with the tents of the Israelites—11*ft. by* 9*ft.*

See illustration Plate 35

The Tribute: the children of Israel bringing offerings for the making of the Tabernacle, the elders of the tribe standing beneath an awning and receiving gold and silver plate, jewels and bales of cloth which are strewn about in the foreground, in the distance at the right the tents on a rocky slope—11*ft.* 2*in. by* 9*ft.*

The Manna: women and children in the foreground collecting manna and putting it into baskets, Moses and others standing beneath trees on the right, the background with the tents of the Israelites on a rocky hillside beneath fir trees—11*ft. by* 8*ft.* 11*in.*

The Brazen Calf: The graven image on a pedestal beneath palm trees surrounded by dancers and musicians, at the left Aaron prepares to make a burnt offering of a lamb and a cow, Moses and Joshua descending from the mountain with the tablets of the Law—18*ft.* 4*in. by* 11*ft.*

See illustration Plate 36

Other sets of these tapestries are recorded in the Kunsthistorisches Museum Vienna, and at Munich

The Property of the Trustees of
The Most Hon. The MARQUIS OF HEADFORT

157 A FINE SET OF FIVE GARDEN TAPESTRIES, comprising two large panels, two smaller panels and an entre-fenetre panel, all woven in bright and well preserved colours within rose-red borders with swags of flowers and leaves entwined round bars, with foliate scrolls at the corners, and bead and reel inner borders, the large panels with the crest of Taylor in the borders—*possibly Aubusson, mid-18th century*

The set consisting of:

A Festive Scene: A man riding a donkey and approaching three dancing attendants, all dressed in eighteenth century style, beneath a pergola hung with vines, flanked by a pair of urns, with a term bust behind, with cockatoos perched at intervals and butterflies in the sky, all against a woodland glade—14*ft.* 3*in.* *by* 9*ft.* 9*in.*

The Swing: A girl swinging beneath a flower-hung pergola, with a man and a girl seated on a bank at the left, and goats grazing below, a man holding the rope of the swing, and a gardener stands at the right by one of the urns flanking the pergola, all in an open wooded landscape—18*ft.* 7*in.* *by* 9*ft.* 9*in.*

Two smaller panels: both with similar open pergolas hung with garlands and perched cockatoos, in wooded landscapes, one with a man and a girl hunting, with two mastiffs, the girl seated beneath a tree and holding a fowling-piece; the other with a man dancing and another playing a bagpipe, and a man and a girl looking on—9*ft.* 5*in.* *by* 6*ft.*

An Entrefenetre: A sculptured urn with a monkey eating fruit seated on the lid—9*ft.* 7*in.* *by* 3*ft.* 2*in.*
(5)

The Arms are those of Taylor (a dexter arm embowed holding a spear)

The first marquis Headfort (created 1800) *changed the spelling of the family name to Taylour*

See illustration Plate 37 *and Frontispiece*

THE PROPERTY OF A LADY OF TITLE

158 A RECTANGULAR AUBUSSON TAPESTRY, depicting a group of cherubs at play, all dressed in coloured cloaks, wearing sandals and with elaborate headdresses, some flying a kite and others playing leapfrog, with shuttle-cocks and racquets at their feet, all in a forest glade with flowering trees and plants in the foreground with classical buildings and landscapes in the distance, within a picture frame border with foliate clasps and entwined with flowers—9*ft.* (274 *cm.*) *by* 16*ft.* (485 *cm.*)

See illustration Plate 38

159 A LARGE LOUIS PHILIPPE AUBUSSON CARPET, woven with a central spray of roses and other summer flowers in faded pinks and greens in a frame entwined with flowers all on a buff ground woven with scrolls of slightly varying tones, in a broad sky blue border of scrolls and flowers with pink edges and panels of flowers at the corners, all within a picture frame border simulating laurel—25*ft.* 8*in.* *by* 15*ft.* 4*in.* (466 *cm.*)

160 AN AUBUSSON CARPET, with a central medallion in a garland of flowers and surrounded by foliate sprays, all in faded pinks and blues, on a faded red ground contained by a rope-twist frame and a broad green border with sprays of flowers and paterae at the corners—11*ft.* (335 *cm.*) *square*

THE PROPERTY OF A LADY OF TITLE

161 A LOUIS PHILIPPE AUBUSSON CARPET, of soft faded colouring, with a tobacco shaped centre filled with a fan shaped medallion hung with roses, the broad buff border with large pink and blue foliate scrolls issuing cornucopiae filled with flowers, in outer frame border with ovolo mouldings—14*ft.* 10*in. by* 10*ft.* 10*in.*

162 AN ANTIQUE OUSHAK RUG, the red field woven with shaped dark blue medallions and filled with a trellis of stylised leaves and floral medallions, in red reciprocal border with blue and white lotus medallions alternating with a white meander—9*ft.* 9*in. by* 5*ft.* 3*in.*—17*th century*

DIFFERENT PROPERTIES

163 AN AUBUSSON TAPESTRY CARPET, with large floral central panel with wreaths of roses and other flowers on buff ground, the maroon surround with scrolled design and swags of flowers in colours, the outer border with a band of flowers and scrolled cartouches on buff ground—16*ft.* 9*in.* (5.1 *m.*) *by* 14*ft.* 6*in.* (4.41 *m.*)—backed

164 AN AUBUSSON CARPET, with a central hexagonal ivory panel, containing a wreath and central bunch of roses divided from the scrolled rose-red field by brown and gold beams, the broad green border with vines and roses wreaths, and with panels of riband flowers at the corners —17*ft.* 6*in.* (5.34 *m.*) *by* 14*ft.* 6*in.* (4.41 *m.*)

165 A SAVONNERIE CARPET, woven in the Louis XVI style, with a large shaped panel in a classical border of scrolling foliage, baskets of roses within olive branches, and a central medallion with riband laurel leaves on mauve grounds, the spandrels woven with foliate on a grey ground, the mauve border woven with classical bosses and husks in blue, red and yellow, within a plain maroon border—18*ft.* 6*in.* (594 *cm.*) *by* 15*ft.* (457 *cm.*)

FINIS

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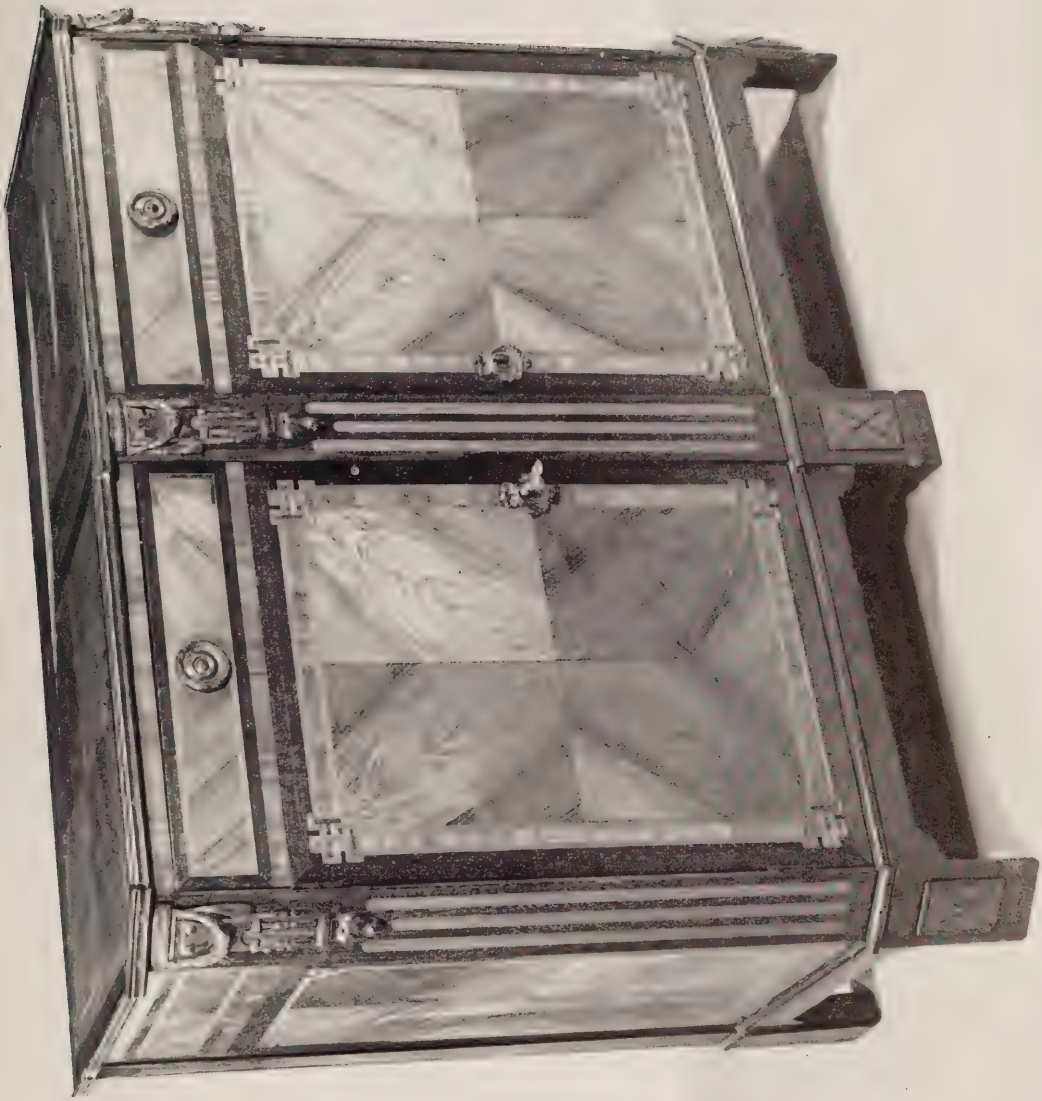
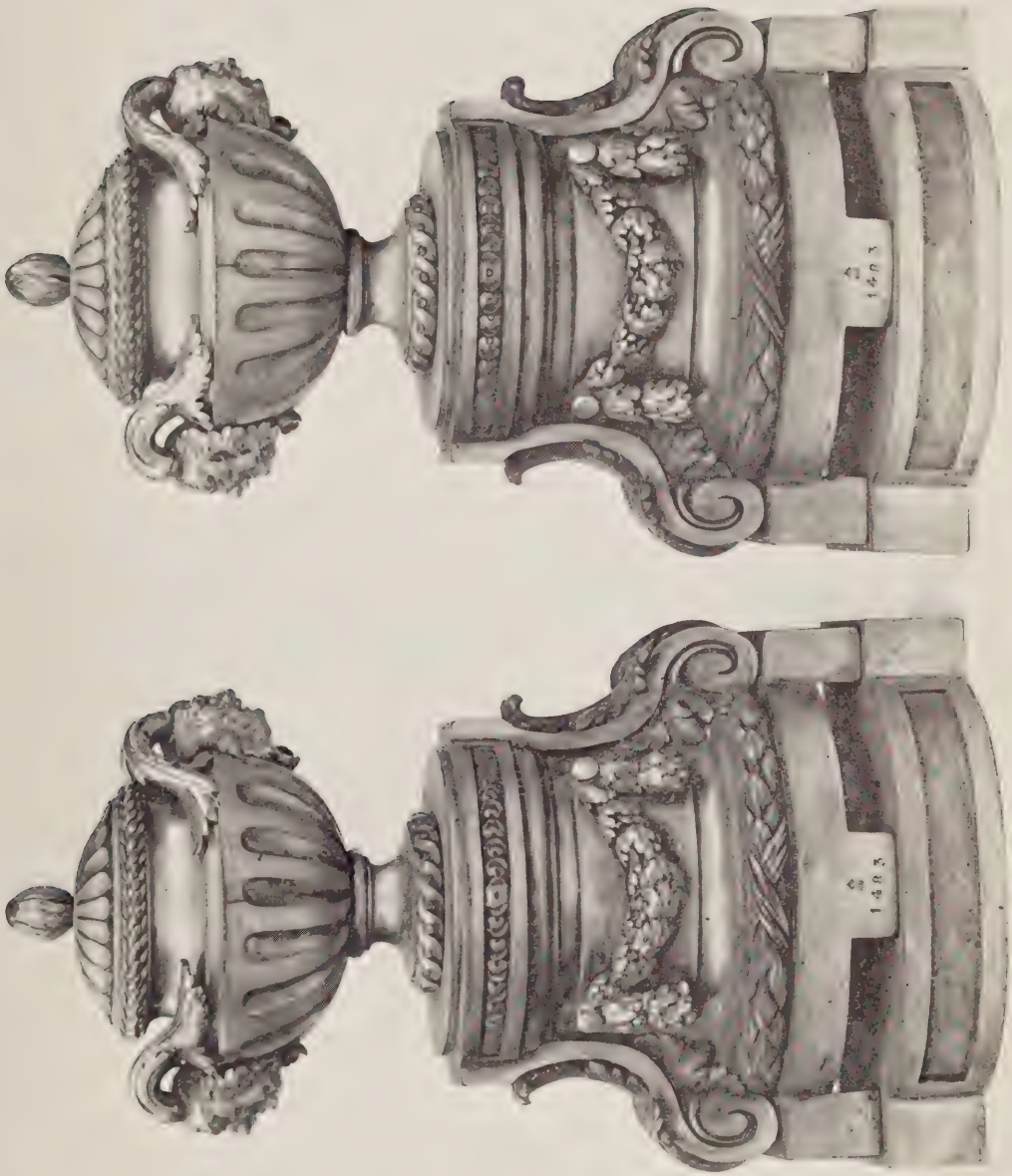


53

54
(a pair)

53

Plate 5


14 R 3
14 R 3

67

68

84
(a pair)

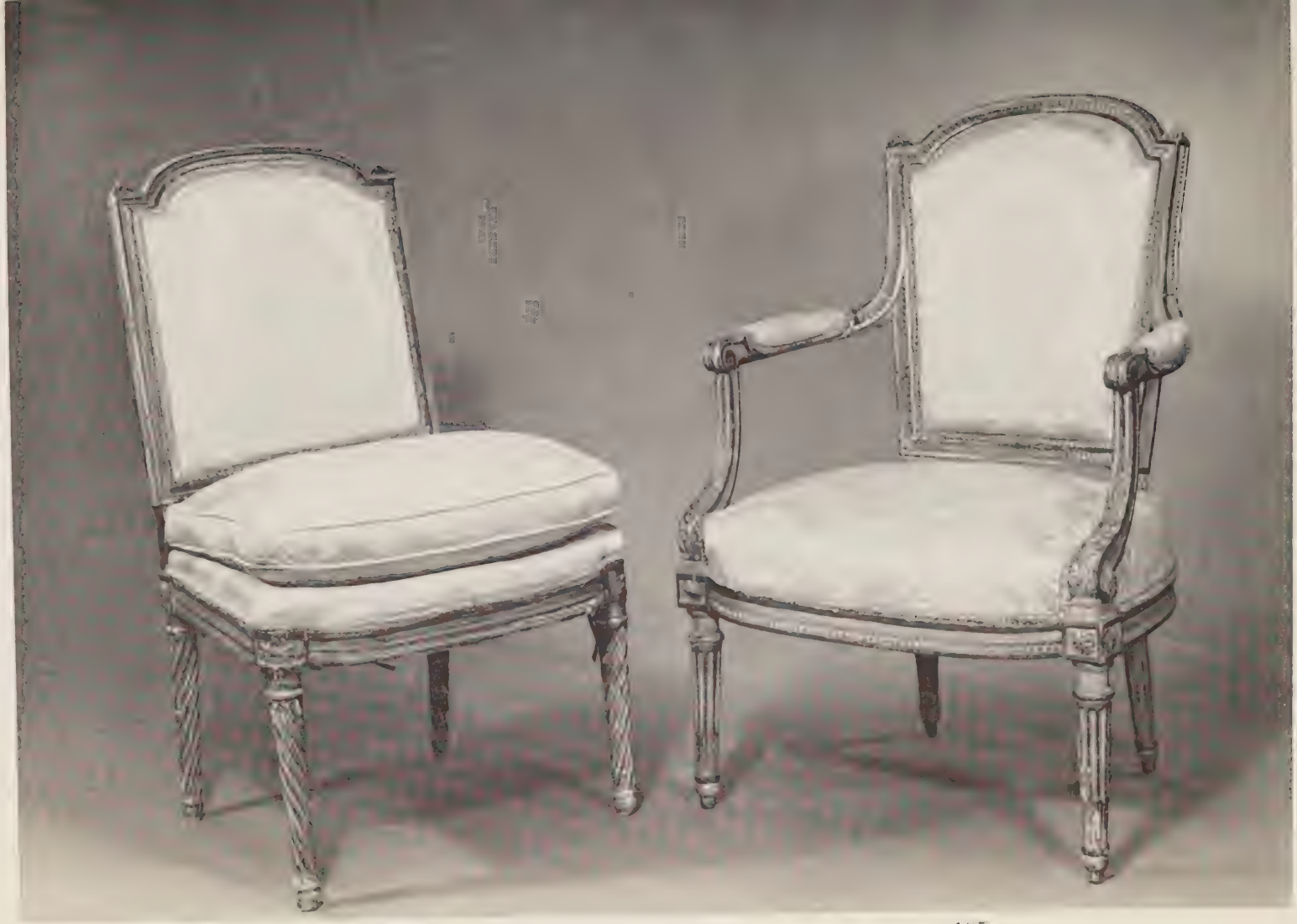
93
(a set of eight)

102

99

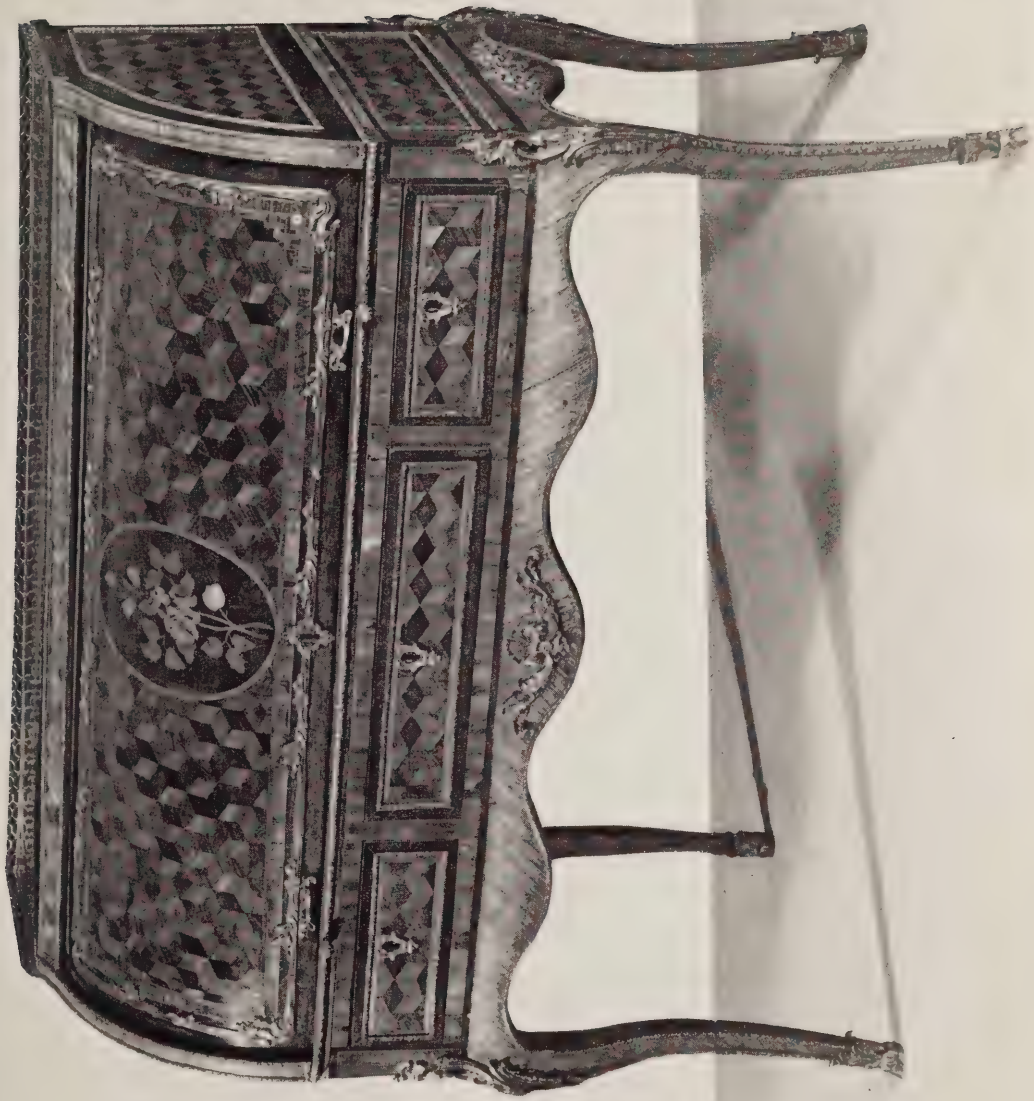
101
(a pair)

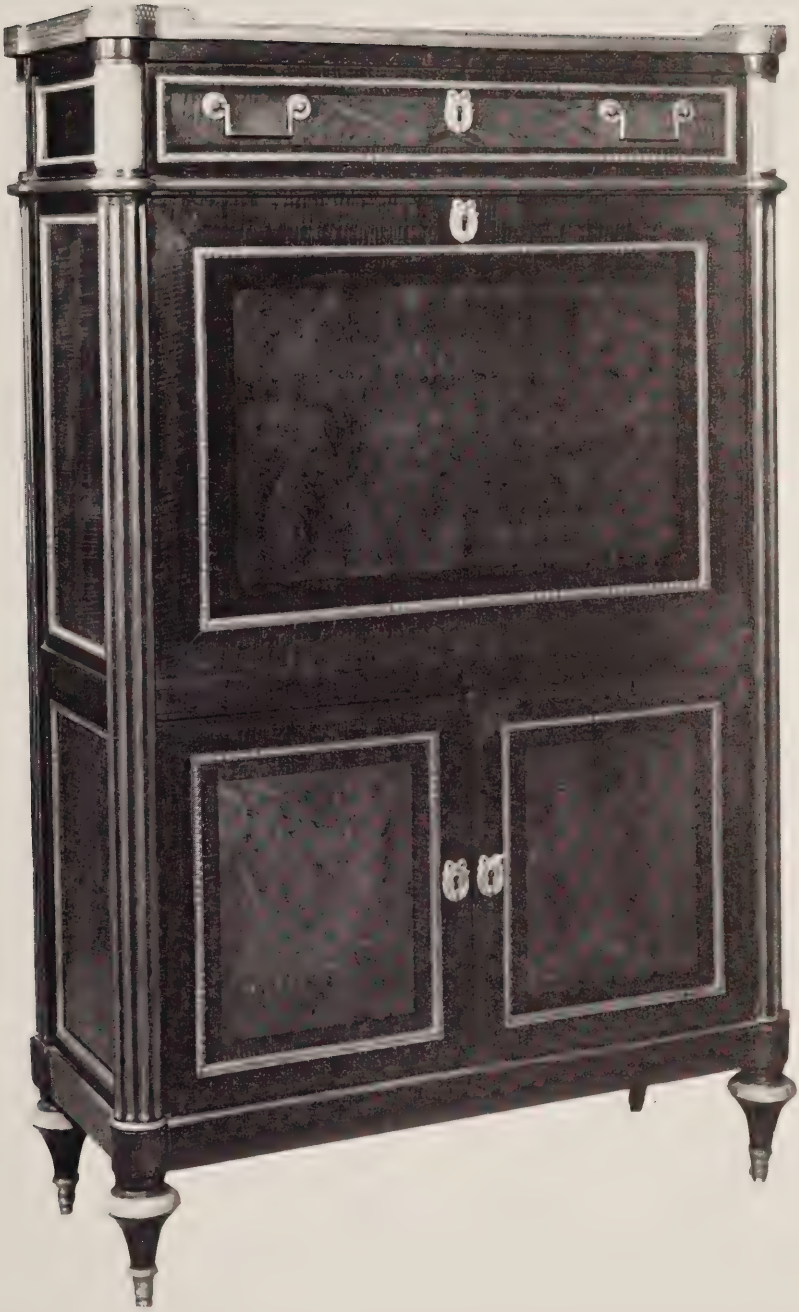
100
(a pair)



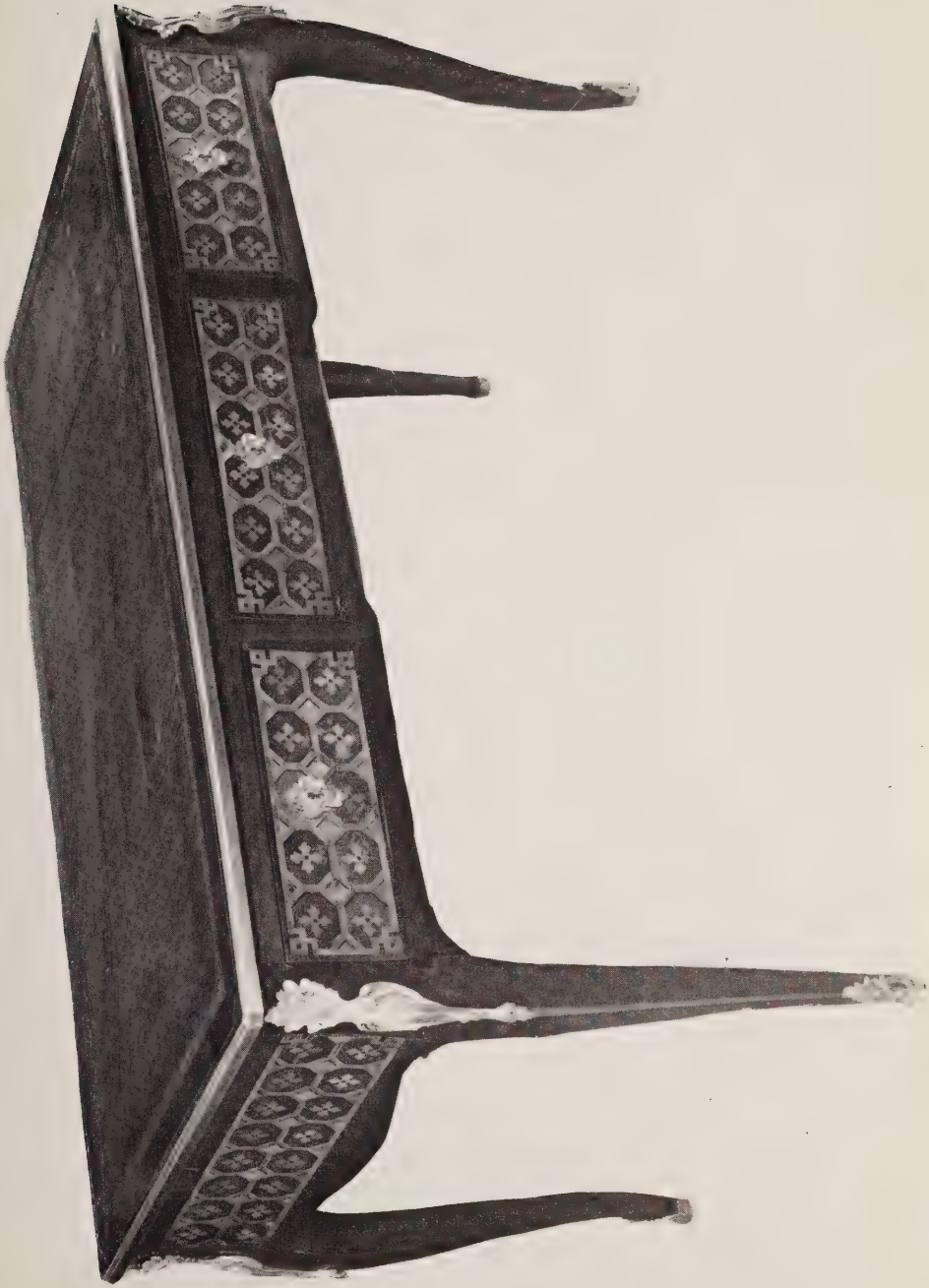
103
(a pair)

105





119
(a pair)



156
(a set of four)

157
(a set of five panels)

PRICE LIST 5th December, 1968.

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t	Gns.	$	Buyers Name	Lot	Gns.	$	Buyers Name
1	350	882	Martin	51	80	201	Telkamp
2	600	1512	Sassoon	52	150	378	Rubin
3	2000	5040	Lason	53	180	453	Ford
4	1800	4536	Lasson	54	300	756	Farley
5	420	1058	Snowdon	55	150	378	Naughton
6	190	478	Peel	56	140	352	Davidson
7	550	1386	Howard	57	60	151	Woods Wilson
8	320	806	Gordon	58	420	1058	Lawson
9	150	378	Radford	59	2400	6048	Davidson
0	14	35	Harold	60	650	1638	Meyer
1	80	201	Kerin	61	1000	2520	Davidson
2	120	302	Varipati	62	500	1260	Davidson
3	160	408	Anton	63	1600	4032	Vickers
4	70	176	Anton	64	170	428	Chantler
5	280	705	Norbury	65	70	176	McLeod
6	30	75	Vickers	66	120	302	Craig
7	60	151	Black	67	170	428	Chandler
8	35	88	Kerin	68	300	756	Chandler
9	80	201	Scott	69	400	1008	Duckitt
0	25	63	Kerin	70	380	957	Lorenzo
1	450	1134	Martin	71	45	113	Villiers & Clarke
2	85	214	Scott	72	40	100	Villiers & Clarke
3	110	277	Longmire	73	70	176	Cefalu
4	240	604	Davidson	74	120	302	Cefalu
5	1000	2520	Kerin	75	22	55	Gelardini
6	55	138	Ghigo	76	25	63	Naughton
7	250	630	Martin	77	260	655	Kerin
8	120	302	Rubin	78	55	138	Sphinx Gallery
9	260	655	Kerin	79	110	277	Sampson
0	350	882	Martin	80	1000	2520	Rubin
1	400	1008	Davidson	81	850	2142	Grant
2	24	60	Gelardini	82	300	756	Woods Wilson
3	80	201	Woods Wilson	83	750	1890	Grant
4	45	113	Villiers & Clarke	84	800	2016	Woods Wilson
5	75	189	Telkamp	85	280	705	Halsay
6	240	604	Hart	86	400	1008	St. Oven
7	45	113	Howard	87	150	378	James
8	320	806	Rossi	88	1400	3528	Boydon
9	55	138	Watson	89	5800	14616	Davidson
0	130	327	Perman	90	600	1512	Telkamp
1	100	252	Gelardini	91	1400	3528	Thompson
2	140	352	Van Hasbroek	92	150	379	M. Scott
3	800	2016	Davidson	93	580	1461	Stoner
4	950	2394	Meyer	94	600	1512	Grant
5	160	408	Perman	95	100	252	Woods Wilson
6	130	327	Gelardini	96	200	504	Marton
7	1800	4536	Davidson	97	1500	3780	Malletts
8	1200	3044	Dawson	98	800	2016	Alsdorf
9	550	1386	St. Oven	99	320	806	McAlpine
0	170	428	Sphinx Gallery	100	650	1638	McAlpine

Lot	Gns.	$	Buyers Name
101	800	2016	Davidson
102	360	907	Spink
103	600	1512	Davidson
104	280	705	Woods Wilson
105	600	1512	Howard
106	1100	2772	Ovsievesky
107	500	1260	Davidson
108	350	882	Grant
109	500	1260	Binney
110	3200	8064	Norbury
111	2500	6300	Davidson
112	28	70	Neame
113	650	1638	Vickers
114	1800	4536	Martin
115	450	1134	Gelardini
116	750	1890	Grant
117	1000	2520	Davidson
118	1500	3780	St. Oven
119	750	1890	Simons
120	500	1260	Bailey
121	1000	2520	Andrews
122	400	1008	Walton
123	800	2016	Sanders
124	360	907	Stanley
125	700	1764	Gelardini
126	3000	7560	Newton
127	350	882	Gordon
128	800	2016	Radford
129	2000	5040	Radford
130	W I T H D R A W N		
131	320	806	Perman
132	380	957	Gordon
133	140	352	Hepple
134	150	378	Hepple
135	25	63	Halsay
136	350	882	Lorenzo
137	80	201	Wilson
138	220	554	Comer
139	320	806	Coulter
140	450	1134	Grant
141	280	705	R.A. Lee
142	850	2142	Perman
143	1900	4788	Perman
144	450	1134	Grant
145	320	806	Rawles
146	90	226	M. Cohen
147	180	453	Reeves
148	130	327	Gumuchdjian
149	150	378	C. John
150	320	806	C. John
151	900	2268	Norbury
152	210	529	Waldorf
153	2500	6300	Sternberg
154	1700	4284	Perman
155	500	1260	C. John
156	3200	8064	C. John
157	12000	30240	Vickers
158	3400	8568	C. John
159	1000	2520	C. John
160	140	352	Guinness
161	1300	3276	M. Cohen
162	350	882	De Unger
163	190	478	Gumuchdjian
164	120	302	Guinness
165	1250	3150	C. John

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